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One-Piece Frock Still in Favor

This season might be termed one in which fashions, that have been floating about like straws in the breeze, become crystallized. It is a question, observes a fashion writer, as to whether dressmakers are less creative than of yore or whether the styles of the past two years have pleased women so thoroughly that they are loath to abandon them.

It must be said that in the near past designers attempted new and wider silhouettes, but these did not find any permanent favor. There are always a few women looking for novelties, and these were the only ones to whom the fantastic features of the hip-extended frocks appealed. The Parisienne absolutely refused to adopt them. French women have worn too many good clothes and are too fond of their personal appearance to accept anything fantastic or bizarre.

The majority of our styles are launched in Paris, but there have been several points in dress on which the American woman and the Parisienne have disagreed. On the silhouette, however, they are absolutely of one mind. It is a tribute to the good taste of women that they continue



Frock of Blue Serge With White Circ Braid Around the Bottom of the Box-Plaited Skirt, the Cape Collar and Pointed Edge of the Bodice.

to hold to the simple, beautiful one-piece frock, refusing to go contrary to the principles of good taste and refinement in dress. So out of all the models with astonishing hip extensions, unusual girdling, loops and draperies the well dressed woman has continued to hold to the straightline frock and the natural silhouette.

Fashion Strikes No New Chords.

The clothes of this winter, while most interesting and pleasing, bring with them no startling new notes. Even those shown by Callot Soeurs

Shirt Bosom and Bell Sleeves

An interesting model shows a narrow foundation dress of blue satin. At a normal waistline is a narrow red ribbon belt tied in the front with loops and round streamer ends. Over this foundation is hung a straight dress of blue plaited chiffon. The bodice has a shirtlike bosom front, at each side of which the chiffon is plaited. A six-inch band of chiffon is set in at a normal waistline, but is not drawn into the figure, thus preserving the straight line. There is a high collar and long bell sleeves.

Another noteworthy model showing the shirt bosom front is developed in black and blue satin. The dress is of blue satin and appliqued motifs of the black satin. The entire dress is plaited. On each hip the skirt is cut so as to form two triangles, revealing an underlayer of scarlet satin. The edges of the triangle are bound with scarlet. There is a high collar with buttons down the front. Buttons also appear on the bosom front. The sleeves are long.

A novel idea is the use of the

compensate models of all the types brought out by this house for the past few seasons.

Callot is showing straight dresses of square cut—that is, hanging from the shoulders without being drawn in at the waist by means of a belt. This straight, beltless dress has been a Callot favorite for some time—and nothing could be more beautiful than a plain, straightline dress unbelted, provided it is made of a suitable material. It certainly offers a wonderful background for exquisite embroidery designs. This firm also shows very full dancing dresses, such as were worn by the beauties of the 1830 period, the draped, wrapped-around-the-figure type of evening gowns having very sheer bodices and dresses with apron tunics, flounces and scallops; also little chemise dresses belted at a normal waistline.

Many of Callot's evening gowns are very décolleté, although the square neck and the straight-across lines also are featured. For day wear this firm shows high collars and long sleeves, as well as collarless models with short sleeves.

Straight boxlike dresses, unbelted, are made of serge, duvetyn and black kasha. Again, these dresses are of tulle, brocade crepes and chiffon of bright colors, worn over narrow foundation slips of velvet and satin. Often these underslips are trimmed at the bottom of the skirt with a band of embroidery from one to three inches wide.

Lace Dyed in Dazzling Hues.

The use of lace is an important factor for entire dresses or as a trimming. In many instances the lace is dyed a brilliant color. Rouille, or rust, a color very popular the last two seasons in materials such as crepe de chine, crepe georgette, chiffon and duvetyn, is now considered the novelty color for lace dresses and is featured by Callot.

On a frock of rouille, or rust-colored, crepe de chine and lace the same shade, the plain bodice and plaited skirt are of the crepe de chine and the overdress of lace. The blouse falls loosely over a lace sash. This sash ties low on the hips at the left side. The sleeves are very short and tight fitting.

Another model shows a very full skirt of rust-colored tulle having two flounces of black chantilly lace, each flounce edged at the top with a rose plaiting of the tulle. The bodice is very sheer. In the center front at a normal waistline is a large black velvet flower.

An attractive method of using lace as a trimming is seen in a dress of brown velvet. The entire dress is of the velvet and has a low waistline bodice. There is no fastening; it slips on over the head. Over the narrow foundation skirt is hung a knife-plaited lace tunic in vandyke points. The lace appears again as an outline for the straight neck and short sleeves.

While fur is used more sparingly than hitherto, a number of novel ways of applying it to suits, coats and dresses have been worked out. It is used on both suits and dresses to edge trimming bands of velvet, which may be applied in loop form; also to border short box coats that end about four inches below the waistline. Bands of the fur are placed up and down the front and continue around the bottom of the coat. Sometimes the band is omitted from the bottom of the jacket and the skirt will show a band of fur where the jacket ends, thus giving the appearance of a fur-edged jacket. Plush sometimes is substituted for fur on the bottoms of skirts and for collars and cuffs.

wrong and right sides of satin and brocades. Thus, a dress of brown crepe satin shows the dull side extending down the front in four inverted box-plaits, which end in a band at the bottom of the skirt. The band is of the right, or shiny, side of the satin. The sides are formed of the shiny side, which loop and make the back. There is a narrow belt, short cap sleeves and straight-across neck.

Fur Applied in Novel Way.

A frock of blue serge, trimmed with a narrow white circle braid, which outlines the edge of the cape collar and the little points at the lower edge of the bodice is attractive. The skirt is box plaited. The collar is cut to form a cover for the shoulders and upper part of the arm, and by doing this takes the place of little short sleeves. This dress also slips on over the head.

Capes Are Favored.

Capes are much favored abroad, particularly the loose wraps of velvet. King and French blue are smart tones for evening wraps.

IMPROVED UNIFORM INTERNATIONAL

SUNDAY SCHOOL LESSON

(By REV. P. H. FITZWATER, D. D., Teacher of English Bible in the Moody Bible Institute of Chicago.)
(© 1920, Western Newspaper Union.)

LESSON FOR NOVEMBER 28

HOW JESUS THE KING WAS RECEIVED.

LESSON TEXT—Matt. 11 and 12.
GOLDEN TEXT—Come unto me all ye that labor and are heavy laden, and I will give you rest.—Matt. 11:28.

ADDITIONAL MATERIAL—Luke 7:18-23; 10:13-16, 21, 22; 11:14-26, 28, 32.

PRIMARY TOPIC—The Kind Deeds of Jesus.

JUNIOR TOPIC—Friends and Enemies of Jesus.

INTERMEDIATE AND SENIOR TOPIC—Choosing Jesus as Our Teacher.

YOUNG PEOPLE AND ADULT TOPIC—The Response of Men to the Ministry of Jesus.

The teacher should keep in mind the progress of thought in Matthew and present these lessons accordingly. In chapters 5 to 7 we have the laws of the kingdom; chapters 8 and 9, the mighty works to demonstrate the King's ability to administer the affairs of the kingdom; chapter 10, the propagation of the kingdom through the sending forth of the twelve; chapters 11 and 12, how the kingdom was received.

I. Four Classes of Hearers (ch. 11).

1. Perplexed hearers like John the Baptist (11:2-11). John believed that Jesus was the Christ (v. 2), but was somewhat perplexed as to the manner of the establishment of the kingdom. In the Old Testament predictions there were two lines in the Messianic prophecies; the one set forth Christ as the suffering one, as in Isaiah 53, and the other, as the invincible Conqueror, as in Isaiah 63. Indeed, in Isaiah 60:1, 2 we have the two advents in one view (see Matt. 3:10-12). He said that the ax is laid unto the root of the trees and that there was to be a separation of the chaff from the wheat and a burning of the chaff, but now the King was occupied merely with the opening of the eyes of the blind, etc. John saw Christ as the one who would remove the sins of the people by the shedding of his blood (John 1:29), but he failed to see the interval between the time of his sufferings and the time of his triumph. Since this interval between the first and second comings—the nature of the age in which we live—was not known until Christ revealed it in the parables of the thirteenth chapter, we do not wonder at John's perplexity. John's faith was not falling him, neither did he send this deputation to Jesus for the sake of his disciples. He was a true prophet and a faithful man, but he was perplexed.

2. Violent hearers (11:12-19). These were willing to receive the kingdom according to their own way, but were unwilling to conform to its laws. Their ears were closed to everything but their own carnality. They would not repent when called upon to repent by John, nor rejoice when called upon by Christ to rejoice (vv. 17-19).

3. The stout-hearted unbelievers (11:20-24). In Chorazin, Bethsaida, and Capernaum, Christ had done most of his mighty works, but the people deliberately set their hearts against him and his message. It was not for lack of knowledge and opportunity that they were unsaved, but for their purposeful rejection of Christ. Tyre and Sidon, Sodom and Gomorrah were filled with immoral profligates and idolaters, but they will be more tolerably dealt with in the day of judgment than those who wilfully reject Christ.

4. Hearers who are babes in spirit (11:25-30). There were some among those who heard Jesus with childlike faith, who believed that Christ was the Messiah, and they opened their hearts to receive him. Christ invites those who have the babe-like spirit to come to him, and to all who come to him and receive him he gives rest.

II. The Antagonism of the Kingdom (ch. 12).

In chapter 11 we saw the shameful indifference of the Jews to their King. In this chapter we see positive and bitter antagonism manifesting itself against him. They are not only without a heart for him, but do their best to destroy him. The immediate occasion of their wicked determination was Christ's relation to the Sabbath. Because the hungry disciples plucked corn and Jesus healed the withered hand on the Sabbath day, they sought to destroy him. They accused him of being in league with the Devil. Jesus with unanswerable logic showed them that they had blasphemed against the Holy Ghost, and were therefore guilty of an unpardonable sin. They did not deny the miracle but sought to account for it without owning him as the Messiah.

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A bad back makes a day's work twice as hard. Backache usually comes from weak kidneys, and if headaches, dizziness or urinary disorders are added, don't wait—get help before the kidney disease takes a grip—before droop, gravel or Bright's disease sets in. Doan's Kidney Pills have brought new life and new strength to thousands of working men and women. Used and recommended the world over. Ask your neighbor!

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He was very modest, and to his great horror was called upon to say grace at his first dinner at the old-fashioned country house.

He quavered and said: "For what we're about to receive—er—thanks awfully." — Tit-Bits.

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Swallowing His Words.

Little Jimmy, having been punished for naughtiness, started mumbling to himself.

"What are you doing now?" asked his mother.

"I'm swearin'," said the youngster, "but I'm chewin' it up so God won't hear me."—Boston Transcript.

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Signature of *Wm. L. Hart*
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No One Said,

They were watching the baseball scoreboard in front of the News office. They might have been well up on their duties as voters but it was evident they did not understand the workings of the board.

Finally one said: "What's the score, Nellie, do you know?"

Nellie replied:

"No, I don't dearie. I haven't heard anybody say."—Indianapolis News.

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